THE MAGIC LANTERN GAZETTE

ISSN 1059-1249

Volume 6
Number 3

Fall/Winter
1994

Magic Lantern Society of the United States and Canada ©

CONVENTION

BY JOE KOCH

The big news this issue is, of course, the convention in Connecticut. It was our sixth, attended by over 70 enthusiastic people and eight were from overseas. Paid attendees were:

Bob and Fran Askren, Liberty, MO
Richard Balzer, Watertown, MA
X. Ted Barber, New York, NY
Paul A. Barresi, Cambridge, MA
Harvey Becker, Vancouver, WA
The Berghs, Minneapolis, MN
Terry & Debbie Borton, Haddam, CT
Debbie Griggs & Henry Carter, Washington, DC
Larry & Sharon Cederblom, Kent, WA
Henry Clark, Bethpage, NY
Don & Mike Curran, Novato, CA
David Evans, Hampshire S024 9AV, United Kingdom
Barbara Gaudio, Chester, CT
Ernie Gehr, San Francisco, CA
Floyd Hagerdorn, Sherman, TX
Bob & Sue Hall, Gig Harbor, WA
Mervyn Heard, Hampshire, S020 8AH United Kingdom
John Hill & Barbara Harris, Millis, MA
John & Susan Hodin, Newton, MA
Jack & Phoebe Judson, San Antonio, TX
Alan Kattelle, Hudson, MA
Joe & Alice Koch, Auburn, WA
Richard Moore & Sara Dendas, Guilford, CT
Stephan Mulier, 6546 HG Nijmegen, The Netherlands
Homer & Betty Peabody, San Diego, CA
John Polnak & Trudy Russell, Glens Falls, NY
Larry & Susan Rakow, Cleveland Heights, OH
Dale Roylance, Princeton, NJ
Russell Serrianne, Glenns Falls, NY
Ralph & Judie Shape, Seattle, WA
Elgin & Dorothy Smith, Prairie Village, KS
Mike & Elizabeth Smith, Nutley, E. Sussex TN 223NH United Kingdom
David & Muriel Tishler, Brewster, NY
John & Sally Townsend, London SW 182RS, United Kingdon
Damer Waddington, Jersey JE 3 1 JW, Channel Islands, United Kingdom
Leora & Willeroy Wells, Bloomfield, CT
Barbara Zucker, Clayton, MD

Not all persons attending are on the above litst.

We had an outstanding and varied menu of presentations, something for everybody: scholarly, informational, pure entertainment, and others. All were pertinent to the magic lantern field. The programs were:

"Mechanical Books and Mechanical Slides" - Lecture, Larry Rakow
"Arctic Expedition of 1975-76" - David Evans
"Seneca Ray Stoddard: How A Magic-Lantern Show Created The Nation's Largest Park" - Lecture, John Polnak, Education Dir., Chapman Museum, Glen Falls, NY
"Nosophobia in Niantic" - Show, Dick Balzer
"Tips on Showmanship" - Panel, Rakow, Bortons, Balzer, Heard, Halls
"The Wreck of the Hesperus" - Damar Waddington
"The Science Lantern Show as Popular Entertainment" - Lecture, X. Ted Barber
"The Search for Albert Bickmore: Research in The American Museum of Natural History" - Lecture, David Tishler
"Building a Catalog of Beale's Images" - Research Notes, Debbie Borton
"The Old Colonel in America" - Show, Mervyn Heard
"Highlights of the Smithsonian's Lantern Collection" - Lecture, Debbie Griggs
"Surprise!" - Show, Homer and Betty Peabody
"John Dibble: Connecticut's Lost Lanternist--Found! Plus Other Delightful Research Discoveries" - Lecture, Jack Judson
"Have We Got a Show For You" - Presentation, Advertising Slides, Bob and Sue Hall
"Victorian Valentine Show!" - The American Magic-Lantern Theater's

continued on page 2

The auction went well, with a well-oiled efficient team handling things like a band of old pros. A total of 236 items were up for sale. Most sold, about 10% did not reach their reserve. The high item was a choreutoscope, the dancing skeleton, that went for $850. The bargain of the auction was a mahogany lantern that sold for $200. The auction list following is a combination of two lists by two different people. It is guaranteed to be 95% correct.

Slip Slide - Monkey riding cat, $15
Double slip slide - Sea Battle/restored, $95
Chromotrope - restored, $25
2 Floral song slides - colored, $14
7 coming attraction slides - color, $40
12 comic slides - Donkey and mill complete, $15
11 framed children's slides in box, $15
Lantern - MacAllister, electrified, NS
Plank toy lantern boxed with 18 slides, $100
3 toy lanterns, $25
Toy lantern (Schoener?) 8 slides, $110
Modern zoetrope by Ruth Hayes, $75
Peep show print, $100
Raree show print, NS
Book - Wilson's Lantern Journeys, 1874, NS
Catalog - American and Foreign Scenery (Rau), NS
Book - Optical Lantern, $20
Large double slip slide - Fountain, $65
Auto - magic picture gun, $25
Itinerant Lantern Man Nutcracker, NS
Dissolve set - Handwriting on wall, $25
12 slides - Beale starter set, $250
7 slides - Choosing Christmas Turkey, $50
Stoddard Slides - Western views, $35
Riley Bros Bi-unial-no lens, $200
Lantern - Youth's Companion, 10 slides, $65
Lantern - Dux Episcop, $20
Toy lantern - All brass, NS
Toy lantern - All brass, NS
Magic lantern reading light, $175
Falk ceramic lantern - restored, $150
Book - "Lantern and How To Use," $80
Books - Stoddard's Lectures 12 vols., $30
Lantern - Improved Duplex, $80
Lens - pair of Darlot, $165
Book - Alison in Wonderland, III Lantern Slides, $18
Radiopticon - Post card projector, $10
Lantern - Bausch & Lomb Lantern, $70
Engraving - Lantern show, $30
Colored Magic Lantern Print, $25
4 wood mounted slides, including Yankee Doodle, $25
3 single slip slides, including Good Night, $100
3 small chromotropes, $65
Rotating slide - Opening clam, $175
Choreutoscope, $850
Single slip - Punch Bowl, $35
Single slip - drunk Punch Bowl, $30
Dissolve set - Woman into skeleton, $250
Red and black chromotrope, $125
Framed children's slides, $35
Slip slide - Day to night, $35
Good Night chromotrope, $150
Single slip - soldier changing head, NS
Double slip slide - acrobat, NS
Single slip - Meat pie, NS
21 slides - Pacific Islands, $15
75 slides - German stories, $30
12 slides - Beale starter set, $400
475 Religious slides, $60
36 slides - A peep behind the scenes, $95
6 song slides - Scott Van Altena, $25
2 sets - Handy Andy, Old Mother Hubbard, reading, $35
12 slides - Gulliver's Travels, NS
3 boxed sets, Jack in Beanstalk, Willy's Revenge, $25
24 children's slides - Peter Pan (1 missing), $25
2 etched announcement slides, $65
15 slides - Romeo and Juliet, complete, $45
4 comic slides - Black, $10
8 Civil War slides, $15
10 slides colored, Noah's ark, Beale, $130
5 slides - Dissolve set - A Man's Hand, $120
Children's Christmas slide, $40
Beale Painting - Great Fire of London, slide photo, $250
Optical ephemera - 7 pieces, $20
Poster - Magic Lantern Cosmos, $30
Lantern ephemera - 7 pieces, $20
Song slide lot (MICA), $35
Print - Phantasmagoria, $35
Sears Roebuck Cat, $3
Book - How to Make Lantern Slides, $30
American Heritage/Smithsonian - 2 pc set, $25 (2 sets)
Book - Magic Shadows, $40
Print - Democratic Transparencies, Gilray, NS
Broadside - Stoddard Lectures, $65
Book - Palestine Through the Stereoscope, $30
One Day in a Baby's Life, NS
Double Faced Print, NS
B & L Balopticon Biunial, $70
3 Wooden Slides, One a Chromotrope, $80
Slides/Masonic 49 plus box, $30
Beale/Hymn Slides/Partial Set, $400
Slides/7 Coming Attraction, $30
Slides/Set/Pied Piper in Box, NS
Slides/Set/Sweep & Whitewasher in Box, NS
Magic Lantern Nutcracker, $65 (2, each)
McIntosh Stereopticon Regulator, $12
Chrome Carbon Arc Lantern, $60
EP Barrel Type Magic Lantern, $20
Homemade Buzby Magic Lantern, NS

Filter Dissolve Holder (1872), NS
2 Brass Objective Lenses, $60
EP Lantern with 10 slides, $25
Professional Lantern in wooden box, $60
Gloria Ernst Planck Lantern in box with slides, $50
Evils of White Slave Trade 46 slides, $55
10 Long slides Boxed Set, $30
3 part dissolve Lighthouse, $40
Cinderella 12 slides, $35
8 slides Never Ride a Strange Horse, $35
8 slides - Pilgrims Progress, NS
Story of Joseph - 10 of 12 slides, $25
Slides: House That Jack Build complete with script, $25
Slides: F. Jay Haynes/Yellowstone 49/50 boxed, $35
The Lord's Prayer - 4 slides, $20
Temperance Views - 4 slides, $50
Clouds - 4 slides, $15
45 Masonic slides in wood box, $75
39 slides - Life of Washington, $30
Pacific Islanders - 23 slides, $7
Lot of 7 Magic Lantern tickets, $60
Chromatrope, $60
Slipslide - Rat Trap, $65
Slipslide - Rowboat, $175
Slipslide - Spousal Abuse, $35
Slipslide - A Close Shave, $55
Slipslide - Rosebud, $30
Slipslide - Donkey Ride, $75
Slides - Beale/English history (B/W), NS
15 color slides - Christmas starter set, $75
Beale Starter set 12 slides (colored), $60
7 Movie Announcements, NS
5 Vaudeville Backdrop slides, NS
Dissolving Views - Man in Vault, $50
Dissolving Views - Rialto Bridge, NS
Dissolving Views - Gilbralter, $85
Dissolving Views - Highlander's Dream, $100
3 slipslides, $65 (2, each)
3 patriotic slides, $10
5 statuary slides, $40
Voyage of Life (3 of 4), $20
6 wood mounted Beale, $850
2 wood mounted slides, $45
Boy and Pig slipslide, $30
Jack and Jill, $45
Comic sets (4) Cats, NS
14 black and white dental advertising slides, $70
Box of Napoleon slides, $20
One round toy slide, one slipslide, $15
3 boxed slide sets - sing-a-long slides, $30
Drunkard's Career (6/out of 12 set), $25
Six advertising slides, $30
7 Civil War slides (McAlister), $10
Set 2 slides - Black Subject Matter, $15
Dore's Bible 7 slides set, $5
Frog Slide Set, NS
16 Lunar slides, $8
10 wood mounted slides, $40
10 wood mounted slides, $30
6 wood mounted slides - Abide With Me, $45
Slipslide - Monkey and Wig, $45
Slipslide - Topper, $75
Slipslide - China Mug, NS
Slipslide - Skipping, $35
Slipslide - Waterfall, $55
Steamship voyage slides - incomplete, $15
7 song slides (Wheeler) - incomplete, $40
3 colored song slides - Make Me Love You, $50
6 slides - jack and the Beanstalk, $5
15 black and white Life of Christ, $5
2 Buckeye Beer, $30
Magic Lantern broadside, $12
Magic Lantern broadside, $10
Broadside - If I Was a Little Boy, $10
Magic Lantern broadside, $10
La Lanterne Magique, $10
Mahogany Lantern - S. Herbert, $200
Gramophone cinema, NS
Home Baloptican, $35
Berger's Pendant Prism, $10
Polyopticon Instructions and 10 cards, $35
Stereo viewer with medical cards, $95
Morton's periscope, $5
Photo - Cub Scout and Mutascope, $5
Box of Sundries, NS
Slide binder with tape, $45
Duracolor Projector Set, $150
Fairy Tales - 13 wooden slides, NS
5 Batchelder Jewelers ads, NS
Keystone reading slide, $7
2 magic lantern pencil sharpeners, ?
8 wooden slide drawers, ?
Peep show trade card, ?
Panorama peep trade card, ?
2 puzzle cards, $10
Panorama shares certificate, $10
Diorama playbill, $20
Science Olympus print, NS
French paper with diorama print, $10
Book - The Magic Lantern, $3
Book - History of Toys by Frazier, NS
Paton New Herbraides, NS
Keystone Instructor Outfit, NS
2 books - Old Toys and Origin of the Motion Picture, NS
3 packs of radio mats, $20
Photo color outfit, $30
One pack glass plates, $10
Wood mounted 5 Pilgrim's Progress, $20
Dissolve Water Mill - wood mounted, $40
2 wood mounted Age of Gold/Happiness, $15
Book - Star Spangled History, $20

Beale plate, $25
Dream Tracks - Book, $20
Book - Coloring Lantern Slides, $5
Balopticon Catalog, $55
Shadow Print, $45
Mirrorscope Print, $10
Magic Lantern slide of Mystic, CT, $5
Slide - Mildred, You're Home Early!!, $25
Photographic Ephemera - 9 pieces, $15
7 pieces - Lantern Ephemera, $35
Books on lantern slide making, $15
Woodmounted dissolving view - Morning and Night, $55
Woodmounted 3 Beale, $45
Woodmounted 4 dramatic slides, $35
Woodmounted 5 Temperance views, $60
Scene for toy theatre, $5
McAlister lantern broadside 1888, $20
5 woodmounted Rogers groups, $30
3 ferocious animals, $20
Powers new dissolving stereopticon pamphlet, $25
4 long slides, $5
Lantern slide binders, $30
Lantern slide binder, $45

NS = No Sale

FOR SALE

Twenty-eight slides, six black and white tinted scenes in Japan. One hundred seventy-five slides, Great Northern Steamship Company in Japan, Manilla, and India. Colored - itinerary slide and map slides. Write or call Joe Mrlin, 5234 So. Greenwood Ave., Chicago, IL 60615, (312) 324-9221.

Effective the date of publication of this issue, I, Joe Koch, resign as co-editor of the *Magic Lantern Gazette*. Please direct all future correspondence to Jack Judson, co-editor and chairman of the Society.

I promise to contribute an article or two to each future issue and would hope other members would do the same. I wish to thank all contributors this past two years, especially Ralph Shape, who was faithful with his submissions and *on time*. I also wish to thank the staff: Larry Cederblom, Bob and Sue Hall, Ralph and Judie Shape, and Sandy Young, for their assistance.

REVIEWS

"Arctic Expedition of 1875-76"

By Harvey Becker

One of the first presenters at the convention was David Evans, whose program consisted of a showing with narration of a remarkable set of slides on the historic Arctic Expedition of 1875-76. This complete set of hand-painted, woodmounted slides were remarkable not only as to their excellent condition, but also as to size. Being too large for a normal size projection lantern, they had to be shown from an overhead projector.

At the beginning of David's program he was plagued with sound system difficulties necessitating a couple of interruptions to work out the audio bugs. He was unshaken by the setbacks and dismissed them with a few quick-witted comments. Amid hearty laughter from the audience he resumed his presentation.

In the two months since he had acquired the slide set he had thoroughly studied his subject. As he presented the many detailed facts and figures, which by themselves could have been quite tedious, he interspersed them with humorous comments and asides that kept the audience relaxed and often laughing. One or two quips were even interjected by members of the audience.

Overall, David Evans' program, though short, was interesting, informative, and totally enjoyable. Thanks, David. I hope we hear you again at another convention.

Jack Judson, "John Dibble: Connecticut's Lost Lanternist--Found! Plus Other Delightful Research Discoveries"

By Bob and Sue Hall

We would like to begin this review by acknowledging the time and effort Jack put into his presentation. Obviously he had researched his subject well and spent many enjoyable hours doing so. (For those of us lacking a scholarly bent, however, "Delightful Research" is definitely an oxy-moron.

Additionally, we could not help but be caught up by the challenges Jack faced in gathering his information and the persistence with which he pursued his subject. (We would point out, Jack, that persistence is one of the seven behaviors of intelligent people.)

However, when we listen to lengthy presentations that are meant to be informative rather than entertaining, we are often not as fascinated with the subject as the presenters. The benefit, therefore, does not lie in listening and viewing the material. Little of that will be remembered past a week. It lies in the support we give to the lecturers by providing a forum for them to share their passions.

These lectures can also provide a model to those of us who have wondered about similar unsolved mysteries in our own collections but have not known how to go about solving them or have not been motivated to pursue the chase. We believe it would be a mistake if our conventions did not have balance, and although Jack did not provide laughs, he did provide enlightenment and depth.

Terry Borton, "Victorian Valentine Show"
By Bob and Sue Hall

First rate entertainment for any audience was provided by Terry and Co., but especially for a group of magic lantern enthusiasts. Authenticity, professionalism, anticipation, participation, and just plain fun are some of the descriptors that come to mind.

The personal investment that Terry and Debbie have made in this enterprise was obvious, especially to fellow collectors. Another area we particularly valued was the background information provided which made us feel very much like being backstage. Those of us who might want to do similar shows of our own in the future certainly learned many "tricks of the trade." One was the audience warm-up which allowed people to settle into their comfort zone more readily.

Closely following preparation and professionalism, we would list variety as a hallmark of this show. The subject matter and activities of both the performers and the audience were well-structured and well-timed in order to maximize attention, indeed fascination, on the part of the viewers. Emotions experienced ran from loud laughter to a tear in the eye.

At the end of the performance however, the emotion most felt by convention goers was "pride." Our one member who is pursuing magic lantern showmanship as a sole career is doing us all proud!.

Homer and Betty Peabody, "Surprise"
By Bob and Sue Hall

And "Surprise" it was. Homer and Betty gave us costumes (complete with a wistful and willful mustache on Homer, not Betty), costume changes, "The Charge of the Light Brigade" with Betty's recorded voice and Martial music, "The Making of a Doctor (Homer) and a sing-a-long of "She's Only a Bird in a Gilded Cage."

It always takes courage and fortitude to do that first show, even with a supportive group of your peers. It was a good first effort, Homer and Betty. We look forward to the next show you share with us.

John Polnak, "Seneca Ray Stoddard"
By Dick Balzer

Okay, okay, I should know better, but every time I see or hear the name Stoddard, I think of John Stoddard. At the convention my eyes raced over the notes in the program and it wasn't until John Polnak began his incredibly interesting talk and slide show that my mind registered that I and everyone else in the room, none of whom I suspect were operating under the same misconception, were about to be treated to a remarkable insight into Seneca Ray Stoddard and his breathtaking photographs of the Adirondacks. At times it was difficult to decide whether to listen to the story that Polnak was telling about Stoddard and his work against clear-cut logging and his support of the country's largest national park, or to look at the often beautiful, sometimes staggeringly poignant shots taken by Seneca Ray (not John) Stoddard, both photographer and, judged by the power of his lens, an accomplished polemicist.

Like all great nature photographers, Seneca Ray was able to stand back and let images of the great beauty and majesty of the Adirondacks speak for themselves. I hadn't known that he was one of the pioneers of night photography, and some of his evening shots are quite spectacular. The little patch of land he chose to focus on was a mere 8,000 square miles, quite a contrast to the town I live in which has 30,000 people shoehorned into four square miles. Seneca Ray Stoddard knew well both the beauty and the peace of the Adirondacks, but he also was greatly concerned that this beauty might be destroyed. He helped focus the nation's attention on the damage caused by clean-cut lumbering, and his work helped create a national park that preserves the stunning beauty his camera captured a century ago.

Larry Rakow, "Mechanical Books and Mechanical Slides"
By Ralph Shape

Larry Rakow gave us a change of character from "Professor Optik." His presentation on mechanical books was both informative and entertaining, giving us insight into a new collectable field that heavily relied on ideas used in mechanical lantern slides. Not only did we learn about these books, but we were given the opportunity to see some of these remarkable books from Larry's collection.

The idea of moveable parts of pages to better illustrate a story is not new, going back to the 16th century. The first moveable book for children was printed in 1765. Every scheme that was used to make lantern slide images appear to move was used in books. the popularity of these books as devices that children could use to entertain themselves reached a peak during Victorian times. There were peep shows, pop-ups, pop-downs, 3-D, dissolves, chromotropes, and vanishing views. Popular publications of the last century included "Magic Pictures," "Dean's dissolving Views" and "Dean's New Scenic Books." But the most intriguing book with pictures that operated like full moving slides was by a German named Lothar Meggendorfer. Few of these 19th century books have survived since children enjoyed them so much and

simply used them up. Today, moveable books are being reproduced and Larry believes these too will become collectibles in just a few years. So, after you've been out to flea markets and antique shops looking for treasures, go home and look in your children's toy boxes and book shelves; there may be treasures there.

Dick Balzer, "Nosophobia in Niantic"
By Alice Koch

Dick Balzer gave his "true to form" performance. In his droll way, he included in his story many members of the society. They were on their trip up the Niantic River. He wove his tale on human tragedy, comedy and error. He invented a fictional ancestor of Terry Borton, "Horton Borton," and his plight in settling in that area of the country, Connecticut. Dick almost had us believing that the Statue of Liberty should be at the mouth of the Niantic River.

He went far afield but always returned to the main theme. By using mechanical and still slides, he managed to keep the audience spellbound and in stitches. He plays the audience as an old pro playing piano. It is a rare and wonderful gift.

In saying that Alice Koch had to be put into a trance (slide to match) to interpret her dreams, he did not know that actually she reads tea leaves for her neighbors . . .

We look forward to whatever Dick comes up with at our next convention.

Debbie Borton, "Building a Catalog of Beale's Images"
By Alice Koch

Debbie Borton gave a short interesting talk on how she and Terry got started on collecting Joseph Boggs Beale slides. They started in around 1983 when they purchased the collection of Catherine Leddick Hill, our former member from White Hall, New York. Many of the Beale slides are signed, some are not. The American Insurance Institute of Texas, during the countries bi-centennial, published a wonderful booklet on Beale's slides.

Other institutions have Beale slides, Eastman House, Rochester, New York, also a Briggs in Philadelphia. The slides are hard to identify and are mostly of a patriotic, historical or biblical nature. He used certain angles, and one figure in the pictures seems to be larger than life.

Some of his work may still be found in writings, old letters and memorabilia. If you think you have a Beale slide take a picture or copy of the slide or slides and send to Debbie Borton. She will try to identify it for you. Beale is reputed to have executed 1,800 drawings for slides. It is hoped that someday Debbie may publish this list.

MYSTIC SEAPORT
By Ralph Shape

One of the highlights of our convention in Connecticut was to be our Friday visit to the maritime museum of Mystic Seaport. We had hoped to visit with Bill Petersen, the curator of the museum and hear his report on the Seaport's lantern slide collection. As Friday dawned and the day looked increasingly damp and stormy, our dinner cruise on a sailing ship began to look less appealing. Thanks to some brilliant re-scheduling by Terry Borton, we put off our visit to Mystic Seaport until a sunny Saturday. Unfortunately, though this gave us a beautiful touring day, we were unable to meet with the museum curator. This, we must save for another day.

Mystic Seaport is a learning experience. An authentic 19th century New England village and a maritime museum. The homes, the shops, the ships all carefully restored. Talking to craftsmen and learning their trade. Seeing first hand some of the hardships sailors had to bear during year-long cruises. Watching the cooper make barrels, learning latitude from longitude at the instrument shop thanks to some golf balls, visits to authentic church, school, hotel and pub buildings. All in a spotlessly clean, friendly and slow paced environment. The only complaint was "not enough time." We'll add this day to the many fond memories we all have of our visit to Connecticut.

Good shows, good friends, good food, a great time. Thanks Terry and Debbie.

AT THE CONVENTION - FLASH

According to reliable sources and many reliable witnesses, Joe and Alice were seen sleeping together in public in the front row of the theatre during the Jack Judson performance--Jack's voice was not enough to disturb them.

MYSTIC DAYS AND NIGHTS
By Dick Balzer

It was a great convention and I know that I missed a lot. Unfortunately, the convention got jammed between business trips to London and Singapore. For most of the weekend I wasn't quite sure what time zone I was in, and I couldn't even wait around Sunday until the end of the auction before leaving to catch another plane. Now, more than a month later, it largely seems a blur--but strangely, or not strangely, it is a wonderful warm blur. There were so many things I liked that I don't know where to begin. Beginning at the beginning seems too prosaic and doesn't capture in any way the mood of the event. It wasn't funky, but you couldn't call it square. It was

sorta casual, a little bit chaotic, and whatever it was, it sure was a lot of fun. I started thinking about what makes a good convention.

Certainly it began with the planning that Terry and Debbie Borton did. More important than the planning was the flexibility that Terry showed during the entire weekend, changing this and that, accommodating different people, bad weather and a hotel venue that left a lot to be desired (ask Uwe Breker about his room sometime).

What is it, then, that makes a good convention, aside from a good host? Sitting here thinking about it, I realize that I could go on and on about the show and lectures that I liked (there is plenty of good material) but my memories are all connected with other people.

I guess I'd have to begin with myself. I was nervous about giving a show; I had not given one in nearly four years. Luckily, Terry Borton thought of a catchy title for me. I couldn't even pronounce "Nosophobia in Niantic," let alone figure out what it meant or what it required me to do. Fortunately, Larry Rakow volunteered to help me with the show. Working with Larry reminded me how much I like him and how much I miss seeing him. We spent a lot of time together during the weekend. I listened to his presentation, he helped with my show, we sat on a panel together, we chatted, we walked, we ate and we did the auction together. Oh, did we do the auction! The auction is always an overly ambitious undertaking. People are either wanting to find something wonderful or trying to get rid of some "wonderful item" that they think someone else should have. As we began the auction my mind was preoccupied with the fact that I had a three-hour drive ahead, packing to do and a plane to catch, and so I was crazed trying to push through, and Larry was going at a different, more temperate pace, being very accommodating to all the convention delegates--isn't that the way you are supposed to be? What a team.

One of the highlights of the convention was the panel on tips about showmanship. It was a Borton brainchild and I thought it might be stillborn, but it turned out to be lively, funny and actually full of useful information. I remember thinking, "Sitting around me is a group of people I've come to know and like, and I would listen to them talk about almost anything."

Hearing Robert and Sue Hall talk about how they give a show--oh, if Freud were only still with us--made me think of another convention, of being in Seattle and how we struck up a casual conversation with the Halls and ended up spending a July 4th weekend with them by a lake with a sinking boat, screaming kids and laughing adults.

I literally bumped into Leora and Willeroy Wells. I was sorry that we didn't have time for more than a brief hello. When I began collecting almost eighteen year ago (I know how long ago it was because my wife was pregnant with our first child, Julie, and amazingly she now is 17--Julie, not my wife--and then some, and about to go off to college) Leora spent a lot of time with me answering what I only vaguely remember as a bunch of serious questions, but which now I see were the naive questions of a beginning collector. She was both patient and informative and whetted my appetite to collect more and learn more.

I also enjoyed bumping into Henry Clark. We had corresponded for about six years but never had met. I was glad that we had time to go out for a doughnut. He talked about the shows he does, about his collection, and about his interest in phrenology. I liked him but didn't let him read my head.

It was nice to see David Evans and Mervyn Heard on this side of the pond. They made an intimate, if somewhat eccentric, support group. Each has quite a sense of humour (notice English spelling)--one very quiet, tongue deep in cheek, and the other very broad, very loud, in both word and attire. Both did terrific shows. I know I'm not supposed to pick a favorite from the convention, but Mervyn Heard's show was my favorite.

Of course, for me the convention was largely defined by John and Sally Townsend, and Mike and Elizabeth Smith. We had a plan that both couples would fly in from England and visit with us in Boston, and then we'd go to the convention and then they'd come back for a bit more of a visit. It all seemed such a lovely idea. The only problem was me (I). They did come to visit, but I wasn't at home. The day both couples arrived from England, business took me to England, and I didn't see them until I got off the plane in Boston Thursday night, said hello in a parking lot and started the drive to Mystic. My driving, always a bit suspect, must have been quite something, and I don't know if Elizabeth has forgiven me yet. In any case, my family and I enjoyed spending much of the convention weekend with them.

Seeing all these people made me think of two people who weren't at the convention. First, Ernst Hrabalek. I realize I haven't seen or spoken with him now for a couple of years. He used to come to all our conventions and I used to see him on a regular basis. I still remember how we first met in London. This shy man asked if I'd like to see a couple of pictures of his collection. I couldn't believe what he showed me, and thus our friendship began.

And you know, over the weekend I thought a lot of the Old Projectionist, irascible Bob Bishop. He wasn't with us, and I missed him. I missed his pugnacious attitude and his booming voice, his laugh and the fun he brought to all past conventions. I think Bob would have approved of this convention.

I am sorry that I haven't done a better job here describing to those who couldn't make the event the

incredible panoply of shows and lectures. I learned a lot, got some new toys, got to pass on to others some toys I've held on to long enough, but I realized, at the end, that at least for me what makes a great convention is not the shows, not the events, but the breakfasts, lunches, and dinners, the walks, the renewals of old relationships, the beginnings of new ones and the building of shared memories. If that is what makes a good convention, then this one had just about everything.

"TIPS FOR SHOWMANSHIP"

By Ernie Gehr

One of the events scheduled for the convention was a panel discussion on "Tips for Showmanship." The participants included Larry Rakow, Terry Borton, Dick Balzer, Mervyn Heard, Bob and Sue Hall. Each panelist offered sound practical advice extracted out of personal experience and presented that information with a flair characteristic of their respective individual shows. By the clarity of their tips, the brilliance of their wit and their gift for improvisation, it soon became clear (though it remained unstated) the all important role personality and an intuitive gut feeling for a situation/subject played in the creation and presentation of a memorable performance piece. The end result was an incredibly sustained ensemble show--amusing, informative and with a sense of balance and proportion.

In addition, the event as a whole was also illuminating in a more fundamental way. For me, the event was most importantly a re-affirmation that what made the magic lantern *magic*, whether "then" or now, was not just the magic of the slides and the equipment (so let me get my hands on all that stuff!), but the fire, the imagination, the eloquence, wit, talent, vision, etc., of the individuals who devoted their lives to the magic of the magic lantern.

For that and much more, thank you, Sue, Bob, Mervyn, Dick, Terry, and Larry.

YOU CAN DO SHOWS TOGETHER (AND STAY MARRIED)

Presented at the Convention by Robert and Sue Hall

Sue: We were asked to speak about giving shows as a couple. We have identified certain stages we go through in preparing for a show, probably similar to stages those of you who do shows as couples *also* go through, and probably not unlike many of the stages single lanternists also experience. However, for couples it is *definitely more* involved! As we list the stages, you will readily identify the parts solo showpersons can by-pass.

We had some difficulty deciding on the sequencing of stage one and stage two. Which should come first? We decided stage one is the initial "decision" to *do* the show. Reaching this decision has never been a problem for us. Giving a show is much like giving birth. The memory of the pain dims and soon disappears altogether and soon you find yourself committing to doing another show.

Robert: No--that's *being* committed! So that makes stage two rather obvious. I'm sure you've guessed by now it's the "marital dissolution agreement." You need to determine how you are going to divide up your collection equitably if you develop unreconcilable differences in any of the following stages. Remember, he (or she) who has the most slides in the end, wins!

One guideline to follow is that the one gaining custody of the choreutoscope *must* take custody of any adolescent children. The ex-spouse is entitled visitation rights to the choreutoscope but does *not* have to visit the adolescent children. Another guideline to follow--whoever takes Mr. and Mrs. X's vacation slides of Europe, showing 98 unidentified castles and cathedrals, is entitled to a like number of "coming attraction "slides.

And guideline number three, in dividing lanterns, no thought need be given to either party's access to space to display the lanterns or even to having room for storage, since no thought was given to this when the lanterns were originally purchased.

Sue: Stage Three - Clear lines of parentage must be established in order to eliminate the use of unfortunate and *possibly* inaccurate phrases during times of stress. For example, we have finally agreed that I *was* a legitimate child, and that Robert's mother was not canine.

Robert: The fourth stage is two-part - selection of the topic (which in our pre-marital agreement I relinquished to Sue in exchange for her favors) *and* selection of the slides.

Sue: I *have* to interrupt at this point. Before you begin selection of slides you need to realize and be prepared for the fact that two roles will naturally emerge. There is the organizer (me) and the disorganizer (you know who). Unfortunately, I was *not* prepared and have had extreme difficulty reconciling the fact that I spend great time and energy developing a logical format for cataloging slides and Robert, in preparing for a show, exercises total disregard for my labors, pulling slides willy-nilly, slinging them about at random, never thinking to mark in any way where slides need to be returned,

and thoughtlessly abandoning them in a shoe box in some remote corner of the basement after he has used them for his own personal gratification (Robert pats Sue).

It is *I* who must seek them out and attempt to introduce them back to their original slots so that again some semblance of peace and order can be restored. (Deep breaths by Sue to regain composure.)

Robert: O--kay! I think that about covers it for slide selection. Let's try stage five, "Practice."

Sue: This is where the *dis*organizer strikes again!

Robert: It is important to remember that too *much* practice destroys spontaneity. Total *lack* of practice definitely adds to your audience's enjoyment. Much enjoyment is derived from embarrassing mistakes you make, which would have been eliminated had you practiced, *and* any fellow lanternists in the audience gain satisfaction in being able to say, "Well, at least I did better than *they* did!"

Sue: Robert, I need to interrupt again.

Robert: You *aren't* going to have another one of your episodes, are you?

Sue: No, I'll be fine--but I *do* want to share some facts with you. When we prepare our script, I put a star at every spot where a slide needs to be shown. I have learned that during practice certain spots warrant either an S.O.B. or a G.D beside them because of some problem or other. Some interesting data I gathered is that the show you'll see this afternoon averaged 23 S.O.B.'s and 12 G.D.'s during practice.

Robert: *And six*, "Let's forget the whole damn thing!"

Another part of preparation for dual operators which becomes obvious during practice, is the need to develop ways for the narrator to signal the projectionist that it is time to put in a new slide. *Our* signals are rather complicated, so rather than try to explain them, we will demonstrate. (Robert stands and cinches belt tighter. Sue then tugs on his pant leg.)

Robert: That's signal #1 meaning, "Change slide." (Sue tug son pant leg *hard.*)

Robert: (Pulling up pants) That's signal #2 meaning, "I *said* change the slide, you idiot!"

Sue: Signal #3 (rubs inside of Robert's leg. Robert bends to embrace Sue, saying a delighted, "Oh.")

Sue: No, Robert! That means you *talk* with this slide.

Robert: Additional instruction in the use of signals: the middle digit of your hand is *never* an appropriate signal to use in public no matter *what* your partner did!

Sue: Stage Six - Packing and transporting equipment. Small details like safety of the slides, weight of the carrying case--like do you want to cause your partner to have cardiac arrest or just a small hernia, *is* important but *most* important is to identify ahead of time what essential piece of the show you will leave at home.

Robert: Being the one in favor of increasing spontaneity every chance I get, I always think the script is the logical choice.

Sue: And I always think it's such fun to leave the closing slide in the practice projector at home and watch Robert bumbling about trying to figure out where the hell he mislaid it. Oh yes, this trick *definitely* increases the number of G.D.'s and S.O.B.'s for your data collection.

Robert: Finally, there is the show itself.

Sue: Stop! Stop right there! Reviewing these stages has brought back all the pain. I'm having flashbacks--slides strewn all over the basement, phonograph advertising slides misfiled under "T" for talking machine, the time during a show in Auburn when Alice recorded *every* word we said in the minutes of the "N. W. Corner," . . .

Robert: Not to mention the time I forgot to wear a belt and you tugged too hard!

Sue: I don't think I can go through with it this afternoon, Robert. Help me! Help me!

Robert: Honey, remember what your therapist said. You can do it. I'll be right there beside you, with or without my pants on. Come. Rest now. It's time for your medication. I know she'll have recovered by 4:45, folks.

LIFE ON THE ROAD WITH THE AMERICAN MAGIC-LANTERN THEATER

By Terry Borton

"Frogs-Legs Dundee"

I imagine it was the same in the old days; life on the road has its moments.

Minneapolis, Minnesota, what a fine gig this has been! The hotel accommodations were real suites --

for a change. Two couches, two TV's, two telephones, even two rolls of toilet paper! We performed at the Minneapolis Institute of Art, which has a beautiful theater in the center of the museum. Everything was perfectly set up for us--a new rock-solid table built amid the audience for the lantern, lighting cables already run out to it, a technician to fuss over the sound. Our "Victorian Halloween" had two performances, both sold out; very enthusiastic audiences. The Bergh family came to the shows and then treated us to a delicious home cooked dinner afterwards. I wish all gigs were like this!

Now we're ready to leave, shepherding the lantern in its giant red shipping crate through the Northeast Air Freight Service. Ahead of me in line is a flamboyant character dressed in hip boots and a serape. He's arguing noisily with the freight clerk about the air rates for shipping frog's legs.

The argument goes on and on. I'm getting nervous about my schedule. Finally they agree on a rate. I fill out my paper work; an assistant clerk takes the lantern away to weigh it. While we wait for him to return, I ask the head clerk what the argument was about.

"Oh, that guy!" he says. "That's just Frogs-legs Dundee, playing the angles." Then he explains that Frogs-legs is arguing that because some of the frogs are being shipped live to restaurants, he ought to get an even *better* rate, the Live Fish rate, which will save him $25.

I'm fascinated. The clerk warms to his story. Frog-legs gets most of his frogs in the spring, when the ponds start to warm up. The frogs come out of the mud and collect in the open places in the ice. Frog-legs swoops down with a net and the frogs are too cold to jump away.

Frogs-legs has a cousin, "Mosquito Dundee" he's called, who specializes in mosquito larvae . . . he's trying to get a special rate too. Everybody does. "Like, . . . what business are you in?" the clerk asks. "The magic-lantern business," I say. That stops him. He thinks hard. "Well," he says, "that is specialized. Maybe too specialized. But I could give you a good rate on those mutton-chop whiskers of yours."

I take a lesson from Frogs-legs and start to haggle. And the result? The magic-lantern pays full freight. So does the magic-lantern showman. But his mutton-chops ride free.

HELP!

The Port Huron, Michigan, museum has an Edison film entitled "The Apples of Sodom," 1919. It is on flammable film and they would like it transferred to safety film. It is presently stored in refrigeration. Can one of our members help them? Preferably gratis (Edison grew up in Port Huron).

Contact Museum of Arts and History, 115 Sixth St., Port Huron, Michigan 48060. (313) 982-0891, attention Cindy Lowrie.

WANTED

For a new show called "Victorian Spring Revels," "naughty" slides, or anything else that might fit, particularly story sets or jokes, and Victorian hearts and flowers. Also, empty wood frames for 3-1/4 x 4" slides. Terry Borton, (203) 345-2574.

HARRY KRESCH PASSES

Harry, one of our very early members, died this past spring. He fully intended to attend the Magic-Lantern Convention, but he lost his battle with cancer. Harry was a delightful gentleman from the old school.

MERITS OF SINGLE AND DOUBLE LANTERNS

By C. Goodwin Norton

Many persons have some difficulty in deciding whether they shall purchase a single or double lantern. Before purchasing, the lanternist should make up his mind as far as possible to what use he intends to put his lantern to. This may be summarized as follows:

1. To amuse a few friends or children at home, and to show homemade lantern slides.
2. To illustrate a lecture of a purely scientific nature, or where plain views are to be shown.
3. Where the lantern is part of an entertainment to be given in various places, the sizes of which the operator has no previous knowledge of.
4. When the lantern is always to be in the same place, as at a public institution, and to be used for any and every purpose for which a lantern is required.
5. When the whole entertainment depends upon the lecturer, the lantern, and the operator.

In the first case a single lantern is all that is required, as it is of little consequence whether the slides follow each other with unvarying regularity, and it is only a question of trouble and expense whether limelight or oil is used.

For scientific purposes a single will also do, but if the audience is likely to be large and not all composed of the exhibitor's immediate friends a double lantern is desirable.

In the third case a biunial is a matter of necessity, if only for the look of it, and even in the most careful hands the lime will sometimes crack or the light require retrimming; and again the public expect something in the way of effects.

When the lantern is always stationary the operator is not troubled with different sets of lenses, and he can make nearly everything a fixture.

But when the lantern and lecturer have nothing to assist them a triple is a necessity, as many of the best effects can only be shown with three lanterns.

The chief stumbling block in the whole matter is the method of changing the slides. Many are the elaborate arrangements for this purpose, many of which would work well if all slides were the same thickness and size; but they never are, and some of the slide-changing machinery is as elaborate as that of a clock, the makers apparently forgetting that everything connected with the carriers has to be done in the dark and at a time when the whole of the operator's attention should be elsewhere. What can be more annoying than for a slide to stick or the "Patent Simplisiveness Double-Single dissolving carrier" to refuse to work in the middle of a lecture. It is all very well for makers to declare that their particular pattern of single dissolver answers as well as two lanterns and that dissolving views are things of the past, and to compare elaborate lanterns to lacquered bedsteads. Why are bedsteads polished and lacquered, since this affects their sleeping qualities only in a remote degree? And yet everyone who can possibly afford the expense has ornamental furniture.

Of course it would be absurd to have a highly ornamented lantern and neglect the optical parts, but the softest beds are generally found on the best-looking bedsteads. The public like to see an imposing and grand looking lantern--it gives them confidence before the exhibition begins, and he would be a clever lecturer who could convince them that a plain looking single would produce anything like the results of the magnificent triples used by our best exhibitors.

The best and simplest method of changing unframed slides in a single lantern is by means of a double-sliding carrier. This pattern has no machinery to get out of order, nothing to stick or go wrong; each slide can be exactly centered, and the operator is sure of the whole of the picture appearing on the screen at the proper time. As before stated, dissolving can only be effected when two lanterns are used, but the nearest imitation of it can be made without any machinery or special apparatus at all.

Supposing we have two slides of the same subject--"the Tower of London by day and by night." The day scene would be shown first in the sliding carrier, and the night scene placed in the reverse end of the carrier. Now let the operator gradually but quickly cover the nozzle of the lantern with the right hand, beginning with the tips of the fingers, which should be stretched as far apart as possible until the palm com-pletely covers the light; immediately the obscuration is complete, the night scene should be placed in front of the condenser with the left hand. The right hand is then removed from the front in exactly the reverse order to which it was placed there. Though this seems such a simple matter considerable care and dexterity are required, as the whole principle depends upon persistence of vision that is the time the retina of the eye retains the image formed upon it, somewhere about half-a-second; which is consequently the whole operation of covering the aperture, changing the slide, and uncovering must be effected in that short space of time.

Perhaps the simplest pattern of a single lantern with a slide-changing apparatus is that known as the metamorphoses, which has two separate slide holders one above the other. Either of these can be brought opposite the condensers slowly or quickly by moving a lever, and by using the double-sliding carrier in one and leaving the other open for the introduction of a framed slide; the operator can be sure of no serious mishap as far as the changing of the slide is concerned.

The beginner should steadily resist the temptation to purchase any of the many appliances by which one lantern can be made to do the work of two, or which will produce some marvelous effect quite different from anything else previously shown until he has secured independent advice upon the subject. It is well known that the best exhibitors use the most simple apparatus, their efforts being to dispense with everything about a lantern that can possibly be done without, and not how much machinery can be crowded into it.

Editorial Comment: Mr. Norton was well known in the magic-lantern field 100 years ago and his words are well worth reprinting.

SOME PERSONAL PHILOSOPHY ON COLLECTING

Taken from Dick Balzer's book

"Optical Amusements: Magic Lanterns and Other Transporting Images"

I am not sure what anyone interested in collecting lantern slides could learn from all of this, but I would be remiss if I didn't try to pull this all together into some easy lessons, so here they are:

1. The hunt may not be everything but its pleasure is an essential part of collecting.
2. Acquiring without bargaining is possible but somehow is not really as enjoyable.
3. Trading is a wonderful way to pass time and get to know someone better and you may even end up with something you want.
4. Collecting involves telling stories. If you don't have a lot of stories you're not working at collecting, and if your stories are not interesting, it's a reflection on you, not your collecting.

Long may the hunt continue! Good Luck.

MECHANICAL RELIEF PRINTING

Submitted by Joe Koch

Gelatine played a predominant part in quite a different kind of continuous-tone picture of high quality from fresh clean highlights to the deepest shadows. The woodburytype, invented in 1864 by Walter Bently Woodbury (1834-1885), could easily be mistaken for an original photograph, and lantern slides produced by the process are some of the finest images that have survived from the Victorian period. It was not restricted to slides, in fact it was more widely used for book illustrations. Prints had to be trimmed and mounted on a page separate from the type matter because the process did not conform to the method used for letterpress printing.

The first step in the production of a woodburytype involved preparing a relief image in hardened bichromated gelatine exposed under a negative and the unaffected soluble parts washed away. This was placed in contact with a sheet of soft lead and enormous pressure exerted in a press to make a perfect intaglio mould in the lead corresponding to the undulations in the surface of the gelatine master. Coloured gelatine ink was poured over the lead mould and pressure applied to a sheet of dampened paper laid on the surface. Excess ink was extruded producing a print of extreme quality and perfect in every detail.

Many beautiful lantern slides were printed in this way using glass instead of paper. Careful examination of a woodburytype slide at an oblique angle will reveal the uneven thicknesses of the ink, the darkest areas standing proud, with little or no ink on the glass in the lightest parts. Very often the slide mask is printed with the word Woodburytype, while others carry a Sciopticon label.

An important feature of woodburytypes is the permanent stable composition of the printing ink, far superior to certain chemical compounds that are liable to cause staining and fading in a photograph. If the woodburytype slides have been handled and stored carefully the pictures will be as crisp and clear as the day they were made. Only the finest photographs of extreme quality were considered for reproduction. Woodbury used negatives taken on an expedition to Java for his early trials and later these same negatives were used for a series of fifty-eight slides.

The printing of book illustrations and slides continued until the last few years of the nineteenth century, by which time faster and cheaper mechanical printing had improved to such an extent that the labour-intensive production of woodburytypes was no longer profitable.

Editorial Comment: Woodbury slides are truly beautiful. I have some in my collection as well as others in the Society.

STANHOPES IN BRIEF

By Bobbi London

Stanhopes are among the smallest of the optical toys popular with collectors. A Stanhope, or peep, is a microscopic photographic image attached to its own tiny powerful magnifying lens, which enables us to see the image clearly. Seeing the image in an item is a thrill. Often no one else is aware that there is a picture. The name Stanhope is used to refer to the image or the item in which it appears.

The lens was introduced in the early 1800's, possibly by sir David Brewster, and was merely based on a lens which had been developed by Sir Charles Stanhope in the late 1700's. Why his name is attached to the peep remains a mystery. The first microfilm patent issued went to René Prudent Dagron in France in 1859 and involved the use of microfilms in novelty items. Indeed these were items we now call Stanhopes.

When viewed with great magnification, the collodion process images, usually about one millimeter across, show little grain. The clarity of the images displaying the original superb photography in many cases, is often apparent today, even in the smallest samples.

Found in decorative, utilitarian and souvenir items, Stanhopes have distinct advantages in any collection. Made for more than one hundred years, many contain outstanding images and are encased in some beautiful works of art and craftsmanship. They can also be stored in a limited amount of space.

1995 Membership Dues are Due

- **A regular membership (includes spouse, sister, brother) - $20.00**
- **Additional members over 18 from same family - $5.00**
- **Institutional members - $25.00**
- **Commercial members - $25.00**

Send to: Robert Hall, Secretary/Treasurer
3321 114th St. N.W.
Gig Harbor, WA 98332

Members from countries other than the United States, please send a bank draft or cash.